

BANGKOK PRE-TOUR CONCERT

# SHOSTAKOVICH PIANO CONCERTO

曼谷巡演前音樂會

蕭斯達高維契鋼琴協奏曲



廖國敏 指揮

Lio Kuokman CONDUCTOR Retouched © Jane Chiang Curation © Cerine Lee

18  
OCT 2023

WED  
7:30PM

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Yuen Long Theatre  
Auditorium



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# 蕭斯達高維契鋼琴協奏曲

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拉威爾

《圓舞曲》

**MAURICE RAVEL**

*La valse*

12'

蕭斯達高維契

第一鋼琴協奏曲

**DMITRI SHOSTAKOVICH**

Piano Concerto no. 1

21'

- I. 中庸的快板
- II. 緩板
- III. 中板
- IV. 活潑的快板

- I. Allegro moderato
- II. Lento
- III. Moderato
- IV. Allegro con brio

中場休息

INTERMISSION

林姆斯基-高沙可夫

《天方夜譚》

**NIKOLAI RIMSKY-KORSAKOV**

*Scheherazade*

42'

- I. 大海與仙巴的船（莊嚴的最緩板）
- II. 卡蘭達王子（緩板）
- III. 年輕的王子與公主  
（接近小快板的小行板）
- IV. 巴格達節日—大海—海難（甚快板）

- I. The Sea and Sinbad's Ship (Largo e maestoso)
- II. The Kalender Prince (Lento)
- III. The Young Prince and Princess  
(Andantino quasi allegretto)
- IV. Festival in Bagdad – The Sea – The Shipwreck  
(Allegro molto)



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## 拉威爾 (1875–1937) 《圓舞曲》

害羞、拘謹、在公開場合總是禮貌周周（嗯，幾乎「總是」吧）——拉威爾傾向深藏不露，即使摯友也很少見到他流露過甚麼情緒，而且他終生未娶，性傾向也有點神秘。同期作曲家史特拉汶斯基將拉威爾其人其樂都比喻作「瑞士鐘錶匠」——極度精準，不過也許有點冷漠。不過這人雖然孤單，心裡卻藏著深深的哀傷與奇怪的潛在情緒，還有些癡迷：他對音樂中的美感和詩意，都有著非常敏銳的感知，程度冠絕所有作曲家；他的編舞詩《圓舞曲》也讓大家窺見他個性中的光明面與黑暗面。

《圓舞曲》原是芭蕾舞劇樂，寫於1919至1920年。標題「圓舞曲」會馬上令人想起帝國時代的維也納——那是許多傑出音樂及藝術作品的搖籃，獲譽為最優雅迷人的社交舞「華爾滋」的誕生地。另外，《圓舞曲》的寫作年份也很重要。他動筆前一年（1918年），國祚已延綿數百載的奧地利哈布斯堡帝國終於崩潰，被第一次世界大戰毀掉——不過這場戰爭正是奧地利四年前親自發動的。拉威爾素來對德語世界的文化抱有戒心；他後來在一戰中擔任過救護車司機，之後這種戒心更越演越烈。可是不久後他卻承認，自己其實很喜歡華爾滋的「精彩節奏」及其流露的「生活之樂」。

「精彩節奏」與「生活之樂」兩種特質在《圓舞曲》裡都十分明顯，但樂曲還有其他特質。樂曲開端的低音零零碎碎，古古怪怪，就帶有不祥的、幽靈似的特質；即使舞曲變得越來越華麗明亮，但很多人仍然覺得

有股邪惡的力量在潛伏。隨著樂曲朝著刺激但凶狠的結尾推進，這種感覺也越發明顯。拉威爾強調，他無意以《圓舞曲》點評帝國時代維也納的黑暗面，更無意刻劃維也納最終災難式的衰落。姑勿論作曲家用意如何，許多聽眾仍然覺得樂曲蘊藏著深沉的悲傷。

樂曲介紹由 Stephen Johnson 撰寫，鄭曉彤翻譯

### 編制

三支長笛（其一兼短笛）、三支雙簧管（其一兼英國管）、兩支單簧管、低音單簧管、兩支巴松管、低音巴松管、四支圓號、三支小號、三支長號、大號、定音鼓、敲擊樂器、兩座豎琴及弦樂組。

## MAURICE RAVEL (1875–1937)

### *La valse*

Shy, reserved, always polite (well, almost always), Ravel tended to play his cards close to his chest in public. Even close friends rarely saw him make any kind of emotional display. He never married, and his sexuality remained something of a mystery. Ravel's contemporary Igor Stravinsky compared both the man and his music to "a Swiss watchmaker" – exquisitely precise, but perhaps a little clinical. But there were depths of sadness and strange undercurrents in this solitary man, as well as a kind of rapture: no composer has had stronger sense of the beauty and sheer poetry of musical sound, and his "poème chorégraphique" (choreographic poem) *La valse* allows us glimpses into both the light and the dark sides of Maurice Ravel's personality.

Ravel wrote *La valse* in 1919–20, originally as a ballet score. The title immediately evokes Imperial Vienna, home of so much great music and art, particularly cherished as the birthplace of the most elegantly sensuous of all ballroom dances, the waltz. The timing of its composition is highly significant. The year before he began work on *La valse*, 1918, the centuries old Austrian Habsburg Empire had finally collapsed,

a victim of the very World War which it had initiated, four years earlier. Ravel had always been intensely distrustful of the culture of the German-speaking world, and that distrust had only intensified after Ravel's experience as an ambulance driver at the front in World War One. But he confessed soon afterwards that he'd always loved the "wonderful rhythms" and *joie de vivre* expressed in the waltz.

Both qualities are very much in evidence in *La valse*, but there's something else too. There's an ominous, ghostly quality about the strange fragmentary low sounds heard at the opening, and even as the dancing turns more brilliant and opulent, there's also a feeling for many that there's a demonic presence here too. That sense grows as *La valse* builds to its thrilling, yet undeniably savage ending. Ravel insisted that *La valse* wasn't intended a commentary on the darker sides of Imperial Vienna, still less a portrait of its final catastrophic downfall. But whatever his intentions, many have heard a profoundly tragic message in this music.

Programme notes by Stephen Johnson

#### Instrumentation

Three flutes (one doubling piccolo), three oboes (one doubling cor anglais), two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, two harps and strings.

## 蕭斯達高維契 (1906–1975) C小調第一鋼琴協奏曲, op. 35

- I. 中庸的快板
- II. 緩板
- III. 中板
- IV. 活潑的快板

哲學家尼采曾有名言：「（有些作品）會帶著時代的印記，就像仍然露出血肉的傷口一般」——蕭斯達高維契的作品就是這一類。這就是他生活的大時代：生於第一次俄國革命（1905年）失敗翌年，十歲時布爾什維克奪權，挺過蘇聯成立初期的動盪日子，見識過1930年代史太林的恐怖政策；之後親身經歷過死傷無數的列寧格勒圍城戰（1941至1944年，列寧格勒被納粹德軍圍困），熬過1948年的官方譴責，後來被蘇聯當成最引以為傲的「文化展覽品」。許多音樂神童都受過呵護備至的溫室教育，但蕭斯達高維契卻要不斷直面危機，有時甚至要面對嚇人的現實。他第一首作品寫於十歲時，標題是《革命犧牲者的葬禮進行曲》——當時在附近街道有一次集體處決，事後有人繪影繪聲地向他講述觀刑的所見所聞；《革命犧牲者的葬禮進行曲》明顯寫於事情發生之後。至於蕭斯達高維契是否忠誠的共產黨員，或者至少支持共產主義？這是個極富爭議的問題，所惹來的激烈爭論至今仍未止息。雖然種種創傷他都挺了過去，但這樁樁件件的影響力，卻仍瀰漫在一首又一首的作品中。

不過有件事卻是很清楚的：那就是在1920年代至1930年代初，蕭斯達高維契努力調整自己的音樂，以符合蘇聯文化圈子盛行的思想——雖然他自稱對馬克思的理論「不甚了了」。到了1933年——也就是他寫作第一鋼琴協奏曲的年份——較早前被某些領導人斥為「小資」的西方音樂經典作品，這時

開始平反了。不過蕭斯達高維契也顯然沒有心情像貝多芬、布拉姆斯或者柴可夫斯基那樣，寫作完全嚴肅的炫技協奏曲。對於那偉大的傳統，第一鋼琴協奏曲尊重之餘又不失嘲弄，而且將兩者揉合得精采萬分，高雅藝術的風格，也被明顯脫胎自流行音樂的元素抵消。他還在聖彼得堡（蘇聯成立後改稱「彼得格勒」）音樂學院唸書時，就已經在受歡迎的劇院和電影院為默片擔任鋼琴伴奏，賺錢幫補家計，幫助家裡熬過蘇聯成立初期手頭拮据的日子。這些工作經驗對他的風格影響深遠，而且在第一鋼琴協奏曲中更是特別明顯，有時更恍如一段又一段的精采伴奏，襯托著一齣充滿尖刻諷刺的動畫一般，既肆意又明目張膽。

通常，蕭斯達高維契喜歡隨著自己的思潮寫作，而不是預先擬定的計劃寫作，無論結構上或情感上也如是——他說，這樣做的結果，有時會令他喜出望外。蕭斯達高維契後來聲稱自己初時想寫的是小號協奏曲，但鋼琴卻不斷硬要擠進來，最後終於佔了主導。但小號的角色仍然十分重要——尤其在那瘋狂馬戲似的終樂章。

樂曲以鋼琴和小號先拔頭籌，以一個引人入勝的短小華麗樂句掀開序幕，但隨後小號就沉寂了好一陣子。鋼琴以頗為憂鬱的曲調佔了主導，但曲調這時速度加快，直到音樂開始像默片中的追逐場面一樣（這種場面在蕭斯達高維契的伴奏生涯裡肯定十分常見），後來小號再加以催趕。一個帶點嚴肅的抒情樂段，領著樂曲回到較早前壓抑的語調；第一樂章與其說是「結束」，倒不如說是「漸漸消失」。

蕭斯達高維契擅長「含糊其辭」，簡直堪稱此中大師。緩板（第二樂章）就是佳例：樂章中的抒情色彩，到底是傷感還是諷刺？難道是在優雅的外表下，隱藏著更令人困擾的事情？由鋼琴主導的高潮，在短暫的「突然激情」片段與莽撞的跑動音形之間徘徊，搖

擺不定。到底多少是戲仿，多少是認真，也實在難說。隨後的中板一半是為終樂章作準備，一半是認真的「旁白」，就像戲劇場面一樣（這時蕭斯達高維契也寫過不少劇場音樂）。終樂章隨後馬上開展——氣氛有點像那群人稱「六人團」的巴黎作曲家——尤其那靈思泉湧又愛開玩笑的浦朗克——莽撞調皮，只是這裡更加尖銳，藏在玩樂與遊戲背後的不安感更強烈。蕭斯達高維契尖刻的幽默感，不久就在歌劇《姆山斯克縣的麥克白夫人》裡大爆發——可是卻為他惹來大麻煩。

樂曲介紹由 Stephen Johnson 撰寫，鄭曉彤翻譯

#### 編制

弦樂組。

## DMITRI SHOSTAKOVICH

(1906–1975)

### Piano Concerto no. 1 in C minor, op. 35

- I. *Allegro moderato*
- II. *Lento*
- III. *Moderato*
- IV. *Allegro con brio*

Dmitri Shostakovich is one of those composers whose works, to borrow a phrase from the philosopher Friedrich Nietzsche, “bear the imprint of their times like an open wound”. And what momentous times he lived through. Born the year after the failed Russian Revolution in 1905, he was 10 when the Bolsheviks seized power, and so lived through the turbulent early days of the newly established Soviet Union, and through Stalin’s “Terror” in the 1930s. He then experienced at first hand the devastating Siege of Leningrad by the Nazis in 1941–44, survived official denunciation in 1948, and went on to become one of the USSR’s proudest cultural exhibits. Instead of the sheltered, hothouse education many musical prodigies experienced, he was constantly brought face to face with urgent, sometimes terrifying reality. His first composition, at age 10, was entitled *Funeral March for Victims of the Revolution*, and it was apparently composed after hearing a vivid personal account of a mass execution in a street nearby. To what extent he was a loyal communist, or at least a sympathiser, is argued over fiercely to this day. But the effects of

the multiple traumas he endured can be felt in work after work.

One thing is clear however, during the 1920s and early 30s, Shostakovich made serious efforts to align his music with the thinking then prevalent in Soviet cultural circles – though he confessed that he was “inexpert” in Marxist theory. By 1933, the year Shostakovich wrote his First Piano Concerto, the Western musical classics, previously dismissed as “bourgeois” by some leading figures, were beginning to be rehabilitated. But Shostakovich was evidently in no mood to produce a purely serious virtuoso concerto in the manner of Beethoven, Brahms or Tchaikovsky. The First Piano Concerto brilliantly combines respect for the great tradition and mockery, and the manners of high art are offset by elements that clearly derive from popular music. In his student days at the St Petersburg – then Petrograd – Conservatory, Shostakovich had helped support his family through the economically difficult days of the early Soviet state by playing piano to accompany silent films in popular theatres and cinemas. The experience left an enduring mark on his style, and this is nowhere more apparent than in this concerto, which at times would make a wonderful accompaniment for a riotous, no doubt bitingly satirical animation.

Often Shostakovich liked to follow the current of his ideas as he wrote rather than following a pre-set structural or emotional plan. Sometimes, he said,

the results surprised him. He later claimed that he’d started off here intending to write a trumpet concerto, but that the piano kept forcing its way in, until eventually it took over. But the trumpet continued to play a key role, especially in that crazy circus finale.

The concerto begins with a brief, ear-catching flourish for both piano and trumpet, but then the trumpet remains silent for a while. The piano takes over, with a rather sober-sounding tune, but this speeds up, until the music begins to resemble a silent film “chase” sequence (no doubt Shostakovich had accompanied plenty of those), later urged on by the trumpet. A semi-serious lyrical passage leads back to the subdued tone from early on, and the first movement doesn’t so much end as peter out.

Shostakovich was a master of ambiguity, and the Lento second movement is a prime example. Is the lyricism wistful, ironic – or is there something more troubling beneath the elegant surface? The piano-led climax swings back and forth between short “appassionato” outbursts and irreverent running figures. It’s hard to decide how much of this is parody, and how much is serious. The following Moderato is half preparation for the finale, half serious “aside”, as in a theatrical scene (Shostakovich had also written a fair amount of theatre music by this stage). Then the finale springs into action. This movement has something of the irreverent



naughtiness of the Parisian group of composers, “Les Six”, especially that inspired prankster Francis Poulenc. But there’s a sharper edge here, and the sense of unease behind the fun and games is more marked. Shostakovich’s barbed sense of humour was soon to explode in his opera *Lady Macbeth of the Mtsensk District* – and to get him into serious trouble.

Programme notes by Stephen Johnson

### Instrumentation

Strings.

## 林姆斯基-高沙可夫 (1844–1908) 《天方夜譚》，op. 35

- I. 大海與仙巴的船 (莊嚴的最緩板)
- II. 卡蘭達王子 (緩板)
- III. 年輕的王子與公主  
(接近小快板的小行板)
- IV. 巴格達節日—大海—海難 (甚快板)

十九世紀俄羅斯的作曲家圈子可謂一片混亂，這時維持樂壇秩序的人就是林姆斯基-高沙可夫：聖彼得堡作曲家與莫斯科作曲家有爭執時，林姆斯基就出來當和事老。此外，獨具慧眼看出少年史特拉汶斯基是曠世奇才的人，是他；沒收穆索斯基手頭的白蘭地的人，是他；到鮑羅丁在聖彼得堡的家中收拾，在雜亂無章的房子裡，從流浪貓身下救出一批未完成樂譜的人，也是他。林姆斯基蓄鬍子、戴眼鏡，同儕都稱呼他「教授先生」，尤其1871年起他在聖彼得堡任教以後更甚。但其實大家都看錯了。林姆斯基是個自由派，也是空想家，1905年俄國革命中還支持激進的學生。他早年是沙皇的海軍軍官，行軍時到過英國、美國和巴西，一直都很喜歡遙遠國度的色彩與刺激。

難怪1888年夏季他會選擇以《天方夜譚》作為管弦樂新作的題材。這首新作規模宏大得跟交響曲無異，但林姆斯基卻堅稱樂曲不過是「交響組曲」。而且他也同樣小心翼翼地指出，雖然樂曲靈感來自《天方夜譚》中的情景，但音樂也並非完全跟隨故事內容。他解釋道：「我只希望，聽眾要是喜歡這首樂曲，都會感覺到這是東方的故事，充滿童話式的驚艷。」同時，林姆斯基也不是民族音樂學家——阿拉伯民歌他肯定沒有鑽研過，也沒有在此引用。《天方夜譚》的中東風情，就像英國品牌Fry’s的土耳其軟糖一樣「正宗」，不過同樣美味。

就這樣，長號和低音大提琴代表殘忍的蘇丹王沙里亞：他認定所有女人都是水性楊花，發誓每天早上都要將自己前一天娶的新婚妻子斬首。獨奏小提琴代表他的新任妻子：漂亮勇敢的少女雪希拉莎德——原著形容她「友善有禮，風趣聰穎」。雪希拉莎德為了騙過死神活下去，就每晚為蘇丹王講新故事，又每每在緊張時刻停下來——蘇丹王為了追聽故事，唯有留她一命。雪希拉莎德最先講的就是仙巴七次航海旅程之一。林姆斯基曾經航海到過世界各地，他在回憶錄裡提過的相關體驗，在樂曲裡也能略見一二：「熱帶海洋很美，蔚藍色的海洋，磷光閃閃；熱帶的陽光與雲朵也很美，不過世上最美的還是熱帶海上的夜空。」但現在是雪希拉莎德在說故事，所以說到航程中途，她也會低聲說出少許個人意見。

原著裡關於王子為命運或環境所迫而當上卡蘭達（苦行者的一種，化緣為生）浪跡天涯的故事，也不只一個。在〈卡蘭達王子〉，艷麗的木管獨奏像漩渦似的，底下的弦樂則在掃弦。號角曲響起，音樂越來越快，最後變得風馳電逝似的，十分可怕——這時，洛克鳥（阿拉伯傳說中的大鳥，有房子那麼大）一躍而起，騰飛上天。

原著裡也有很多年輕的王子和公主，不過我們用不著知道樂曲說的是誰，也能感受到第三樂章裡雪希拉莎德那番枕邊細語的氣氛——那是林姆斯基最溫柔的音樂（或許甚至是最優美的曲調）。中段速度較快，鼓聲砰砰，木管舞動，作曲家提議大家想像「在肩輿上的公主」。結尾從溫柔變得活潑有趣，不過終樂章的到來卻令人大吃一驚。蘇丹王生氣了，雪希拉莎德苦苦哀求；之後她編造的故事，講述昔日巴格達市集裡的瘋狂追逐，之後情景像電影似的突然一變——仙巴的故事繼續，激起漫天暴風雨，最後讓樂團猛烈地衝向大堆敲擊樂與銅管樂，讓樂團撞成碎片，叮叮噹噹的掉下來。

雪希拉莎德講完故事，但她自己的故事最後也迎來轉折。最後的場景裡，大家聽到夫婦和好，蘇丹終於心軟：「像雪希拉莎德一樣的女子實在求之不得；真主派遣她來讓受造物免於被殺，讚美真主。」安靜的祈禱，最後輕輕一撫，溫暖的木管和弦終於讓說故事的人安穩地睡一覺了。

樂曲介紹由 Richard Bratby 撰寫，鄭曉彤翻譯

#### 編制

兩支長笛（其一兼短笛）、短笛、兩支雙簧管（其一兼英國管）、兩支單簧管、兩支巴松管、四支圓號、兩支小號、三支長號、大號、定音鼓、敲擊樂器、豎琴及弦樂組。

## NIKOLAI RIMSKY-KORSAKOV

(1844–1908)

### *Scheherazade*, op. 35

- I. The Sea and Sinbad's Ship  
(Largo e maestoso)
- II. The Kalender Prince (Lento)
- III. The Young Prince and Princess  
(Andantino quasi allegretto)
- IV. Festival in Bagdad – The Sea –  
The Shipwreck (Allegro molto)

Amid the creative chaos of 19<sup>th</sup> century Russian music, Nikolai Rimsky-Korsakov kept order. When St Petersburg and Moscow composers quarrelled, Rimsky mediated. He was the one who spotted the teenage Stravinsky's phenomenal talent, confiscated Mussorgsky's brandy, and rescued half-finished scores from underneath stray cats in Borodin's chaotic St Petersburg apartment. He wore a beard and spectacles, and his colleagues dubbed him "Herr Professor" – especially after he joined the staff of the St Petersburg Conservatoire in 1871. But they'd got him wrong. He was a liberal, a dreamer, and in the 1905 Revolution he sided with the student radicals. He'd begun his career as an officer in the Tsar's navy, sailing to Britain, America and Brazil. Rimsky always loved the colour and excitement of far-away places.

It's no surprise, then, to find him in the summer of 1888, choosing *A Thousand and One Nights* as the subject of a new orchestral work. The new work

was as big as a symphony, though Rimsky insisted that it was merely a "Symphonic Suite". He was equally careful to point out that, although he took inspiration from scenes in the *Nights*, the music didn't follow the stories precisely. "All I desired was that the hearer, if they like the piece as music, should carry away the impression of an Oriental narrative, filled with fairy-tale wonders," he explained. And Rimsky was no ethnomusicologist – he certainly didn't research or quote Arabian folksongs. *Scheherazade* is as authentically Middle Eastern as Fry's Turkish Delight, and no less delicious.

So the trombones and basses represent the cruel Sultan Shahryar, who was convinced of the inconstancy of all women and sworn to behead a new wife each morning. And the solo violin is his latest wife: the beautiful and courageous young Scheherazade, who was "pleasant and polite, witty and wise", as *A Thousand and One Nights* tell us. She cheats death by telling him a new tale each night, finishing each time on a cliffhanger – so he simply has to keep her alive to find out what happens next. She launches straight into one of the seven voyages of Sinbad. Rimsky had travelled the world under sail and there's something here of the experiences he described in his memoirs: "Wonderful is the tropical ocean with its azure colour and phosphorescent light, wonderful are the tropical sun and clouds, but the tropical night sky over the ocean is

the most wonderful thing of all.” But it’s Scheherazade’s story too, and she whispers a few comments of her own as the voyage unfolds.

*A Thousand and One Nights* contain more than one story of princes forced by fate and circumstance to wander the byways and bazaars in the guise of a Kalender, a type of holy beggar. In “The Kalender Prince”, flamboyant woodwind solos swirl over strumming strings. Fanfares sound, and the music accelerates to a terrifying gallop as the Roc – the monstrous bird of Arabian legend, as large as a house – takes to the air.

There are many young princes and princesses in *A Thousand and One Nights*, too, but we don’t need to know which to catch the mood of Scheherazade’s pillow-talk in the third movement – the tenderest music (and maybe the single loveliest tune) that Rimsky ever wrote. In the faster central section, as the drums rattle and the woodwinds dance, Rimsky suggested that we might imagine “the princess carried in a palanquin”. The ending is tender and then playful, and the beginning of the finale comes as a jolt. Shahryar loses his temper, Scheherazade pleads; and then she spins a tale of a frenetic chase through the bazaars of old Bagdad before – with a sudden, cinematic change of scene – she resumes the story of Sinbad, whipping up a storm and finally dashing the orchestra to jangling smithereens on a towering crag of percussion and brass.

Scheherazade’s stories are over: but her own tale has one final twist. In Rimsky’s final scene we hear the couple reconciled and the Sultan finally persuaded to relent: “As for this Scheherazade, her like is not found in the lands; so praise be to Him who appointed her a means for delivering His creatures from slaughter.” With a quiet prayer and a final caress, warm woodwind chords let our storyteller sleep peacefully at last.

Programme notes by Richard Bratby

#### Instrumentation

Two flutes (one doubling piccolo), piccolo, two oboes (one doubling cor anglais), two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion, harp and strings.

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張艾嘉的仲夏夜之夢

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# IN HARMONY

# 廖國敏 LIO KUOKMAN

指揮 Conductor

PHOTO: Jane Chiang



廖國敏現為香港管弦樂團駐團指揮、澳門樂團音樂總監兼首席指揮，以及澳門國際音樂節節目總監，曾獲美國《費城詢問報》譽為「令人矚目的指揮奇才」，2014年於法國巴黎國際史雲蘭諾夫指揮大賽勇奪亞軍、觀眾大獎及樂團大獎，並獲美國費城交響樂團委任為助理指揮，為該團史上首位華人助理指揮。

廖國敏活躍於國際舞台，近期重要演出包括獲邀指揮維也納交響樂團，為樂團成立121年來樂季音樂會上首位華人指揮；獲法國政府委派與圖盧茲國家交響樂團首度出訪沙特阿拉伯；參與韓國平昌音樂節、台灣NTSO十場巡演等。其他合作樂團包括底特律交響樂團、法國電台愛樂樂團、馬賽愛樂樂團、首爾愛樂樂團、NHK交響樂團、廣島交響樂團、東京都交響樂團、京都市交響樂團、俄羅斯國家交響樂團、莫斯科愛樂樂團、拉脫維亞國家交響樂團等。

廖國敏畢業於香港演藝學院，再赴美國入讀茱莉亞音樂學院、寇蒂斯音樂學院、新英格蘭音樂學院深造。他是澳門室內樂協會的創會主席。曾獲香港及澳門特區政府頒授嘉許獎狀及文化功績勳章，表揚他在文化藝術等多方面的成就；2021年獲選為香港十大傑出青年；2022年獲香港藝術發展局頒發藝術家年獎及獲香港特別行政區政府委任為太平紳士。

Currently Resident Conductor of the Hong Kong Philharmonic Orchestra, Music Director and Principal Conductor of the Macao Orchestra and Programme Director of the Macao International Music Festival, Lio Kuokman was praised by the *Philadelphia Inquirer* as “a startling conducting talent”. He was the second prize winner of the third Svetlanov International Conducting Competition in Paris with Audience Prize and Orchestra Prize, and he has served as the first Chinese Assistant Conductor with the Philadelphia Orchestra.

An internationally sought-after conductor, Lio was recently invited as the first Chinese conductor to conduct a subscription concert with the Vienna Symphony, and was invited by the French government to lead the first Saudi Arabia performance tour with Orchestre National du Capitole de Toulouse. He completed ten performances in Taiwan with NTSO and appeared at the Music in PyeongChang festival. Other orchestras with which he has collaborated include the Detroit Symphony, Orchestre Philharmonique de Radio France, Orchestre Philharmonique de Marseille, Seoul Philharmonic, NHK, Hiroshima, Tokyo Metropolitan, Kyoto Symphony, Russian National Symphony, Moscow Philharmonic and Latvian National Symphony Orchestras, among others.

Educated at The Hong Kong Academy for Performing Arts, The Juilliard School, the Curtis Institute of Music, and the New England Conservatory, Lio is a founding member and President of the Macao Chamber Music Association. For his contributions to the development of arts and culture, he received the Certificate of Commendation and Medal of Cultural Merit from the governments of both Hong Kong and Macao. In 2021, Lio was the recipient of the Hong Kong Ten Outstanding Young Persons award, and in 2022, he was awarded Artist of the Year (Music) at the 16<sup>th</sup> Hong Kong Arts Development Awards and appointed a Justice of the Peace by the HKSAR Government.

# 蓬密察 POOM PROMMACHART

鋼琴 Piano



蓬密察博士在倫敦皇家音樂學院取得音樂學士學位、音樂碩士學位及藝術家文憑，受惠於已故泰國公主的全額獎學金贊助。他隨後更榮獲英國國王查理斯三世頒發聲譽卓著的泰戈爾金牌。

2023年5月，他憑著演奏浦羅哥菲夫第三鋼琴協奏曲及貝多芬《合唱幻想曲》，贏得第18屆BOH金馬倫藝術獎最佳器樂獨奏獎；以泰國鋼琴家身份在馬來西亞獲此殊榮，特別可貴。2022年，蓬密察博士修讀蒙特利爾大學音樂博士課程期間榮登「最傑出畢業生校長榮譽榜」。他現時為施坦威藝術家、Tutan Entertainment 創意音樂總監、泰國施坦威青少年鋼琴比賽藝術總監，以及馬來亞大學音樂系精英研究員。

蓬密察博士目前居於馬來西亞，但同時積極飛往世界各地演出、參與合作及擔任評審。

Dr Poom Prommachart received his Bachelor of Music, Master of Music, and Artist Diploma at the Royal College of Music in London on a full scholarship sponsored by the late Princess of Thailand. He went on to obtain the most prestigious Tagore Gold Medal, which was handed to him by His Majesty King Charles III, King of the United Kingdom.

Just recently in May 2023, his performances of Prokofiev Piano Concerto no. 3 and Beethoven *Choral Fantasy* were awarded the Best Solo Performance Instrumental – Music by the BOH Cameronian 18<sup>th</sup> Arts Awards. It is an honour for a Thai pianist to win this award in Malaysia. In 2022, Dr Poom was awarded the “Rector’s List of Honour for the Most Exceptional Graduates” from the University of Montreal’s Doctor of Music programme. He is currently a Steinway Artist, Creative Music Director of Tutan Entertainment, Artistic Director of the Steinway Youth Piano Competition in Thailand and an Elite Fellow of Universiti Malaya’s Music Faculty.

Dr Poom is currently residing in Malaysia but actively flies to different parts of the world for performance, collaborations and adjudications.



# 巴力勛 NITIPHUM BAMRUNGBANTHUM

小號 Trumpet

PHOTO: Eric Hong



巴力勛於2021年獲梵志登委任為香港管弦樂團首席小號。他出生於泰國孔敬，14歲開始學習小號，其後畢業於瑪希敦大學音樂學院，師從 Joseph Bowman 博士。

巴力勛20歲時出任泰國愛樂樂團首席小號。他常以獨奏家、管弦樂及室樂演奏者身份參與國際演出。他曾演奏史提芬遜的第一小號協奏曲、馬田的七種管樂器協奏曲，以及分別與香港管弦樂團及泰國愛樂樂團合作演奏海頓的小號協奏曲。他亦曾與香港愛樂管樂團呈獻阿魯圖良的小號協奏曲。

他曾於首爾愛樂樂團、香港愛樂管樂團、百萬愛樂管樂團及太陽交響樂團擔任客席首席小號，並獲新加坡交響樂團及香港小交響樂團邀約演出。

巴力勛是 Zero 銅管五重奏的創團成員之一，該團定期在泰國各地舉辦大師班和演出。他多次獲得國際小號協會的獎學金，並在2019年ITG管弦樂選段比賽中入圍決賽。巴力勛亦獲香港演藝學院邀請擔任客席講師，並於2023年第47屆國際小號協會年會上擔任藝術家及主持。

巴力勛是 Yamaha 小號藝術家。

Nitiphum Bamrungbanthum was appointed Principal Trumpet of the HK Phil in 2021 by Jaap van Zweden. Born in Khon Kaen, Thailand, Nitiphum started playing trumpet at the age of 14. He is a graduate of the College of Music at Mahidol University, where he studied under Dr Joseph Bowman.

At the age of 20, Nitiphum was appointed Principal Trumpet of the Thailand Philharmonic Orchestra. He has regularly appeared internationally as a soloist, as well as an orchestral and chamber music performer. His performances include James Stephenson's Trumpet Concerto no. 1, Frank Martin's Concerto for Seven Wind Instruments, and Joseph Haydn's Trumpet Concerto, which he performed with the HK Phil and the Thailand Philharmonic Orchestra respectively. He also performed Alexander Arutunian's Trumpet Concerto with the Hong Kong Wind Philharmonia.

Nitiphum has served as Guest Principal Trumpet for the Seoul Philharmonic Orchestra, Hong Kong Wind Philharmonia, Million Wind Philharmonic and Sun Symphony Orchestra. He has been a guest musician with the Singapore Symphony Orchestra and Hong Kong Sinfonietta.

Nitiphum is the founder of the award-winning Zero Brass Quintet, which has held regular masterclasses and performances across Thailand. He has received scholarships from the International Trumpet Guild multiple times and was a finalist in the ITG Orchestra Excerpt Competition 2019. He was invited as guest faculty at The Hong Kong Academy for Performing Arts and was an artist/presenter at the 47<sup>th</sup> International Trumpet Guild Conference 2023.

Nitiphum is an endorsing artist for Yamaha trumpets.

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“Musical Memories of Yesteryear”, to look back on musical remembrances over the past decades  
related to our current exciting performances.*

今晚演出的林姆斯基-高沙可夫的《天方夜譚》，早在香港管弦樂團於1974年職業化之前，就已經在音樂會中出現。據港樂典藏收錄的藏品，其中一場音樂會是在1972年3月10日及12日（星期五及日）於香港大會堂音樂廳舉行。當時港樂已沿用「香港管弦樂團」之名，該音樂會是與市政局合辦，並由第一任音樂總監林克昌指揮。場刊只有一頁紙，在節目介紹的開頭，寫了一句「此音樂廳對聲響非常敏感，閱讀此場刊時，請避免搓揉紙張的聲音」，提醒當年觀眾欣賞音樂會的注意事項。

Rimsky-Korsakov's *Scheherazade* has been part of the HK Phil's repertoire long before the orchestra became professional in 1974. Our archive reveals that *Scheherazade* was featured in concerts held on 10 & 12 March 1972 at the Hong Kong City Hall Concert Hall. At that time, the orchestra was already known as the “Hong Kong Philharmonic Orchestra”. The concerts, co-organised with the Urban Council, were conducted by Lim Kek-tjiang, HK Phil's first Music Director. The programme leaflet is only one page long, and the programme note begins with a reminder to the audience concerning concert etiquette: “The acoustics of this Hall are extremely sensitive. Please avoid rustling the paper when reading this Programme.”



1972年的音樂會場刊封面。  
House programme cover of  
the 1972 concert.  
(HK Phil Archive)



# 香港管弦樂團 HONG KONG PHILHARMONIC ORCHESTRA

## 願景 VISION

呈獻美樂 啟迪心靈

To inspire through the finest  
music-making



香港管弦樂團（港樂）獲譽為亞洲最頂尖的古典管弦樂團之一。在為期44周的樂季中，樂團共演出超過150場音樂會，把音樂帶給超過20萬名觀眾。2019年港樂贏得英國著名古典音樂雜誌《留聲機》年度管弦樂團大獎，成為亞洲首個獲此殊榮的樂團。

梵志登是現今樂壇最炙手可熱的指揮之一，他自2012/13樂季起正式擔任港樂音樂總監一職，直到2023/24樂季。完成音樂總監任期後，梵志登將以桂冠指揮身份繼續與樂團合作。此外，由2018/19樂季開始，梵志登正式成為紐約愛樂樂團音樂總監。余隆由2015/16樂季開始擔任首席客席指揮。廖國敏於2020年12月正式擔任駐團指揮。

在梵志登幹勁十足的領導下，樂團在藝術水平上屢創新高，在國際樂壇上綻放異彩。港樂由2015至2018年間連續四年逐一呈獻《指環》四部曲歌劇音樂會。這四年的浩瀚旅程由拿索斯現場錄音，非凡演出贏得了觀眾及樂評的讚譽。樂團更因此勇奪《留聲機》年度管弦樂團大獎。

港樂曾在中國內地多個城市展開巡演。為慶祝香港特區成立20周年，港樂於2017年前赴首爾、大阪、新加坡、墨爾本和悉尼巡演。於2023/24樂季，港樂將會到訪超過18個城市作世界巡演。

「港樂奏此凱歌，的確至名歸。」

—《留聲機》

“Gramophone is delighted to salute  
the HK Phil on this much-deserved  
triumph.”

— Gramophone

The **HONG KONG PHILHARMONIC ORCHESTRA** (HK Phil) is recognised as one of Asia’s foremost classical orchestras. Presenting more than 150 concerts over a 44-week season, the HK Phil attracts more than 200,000 music lovers annually. The HK Phil won the prestigious UK classical music magazine *Gramophone’s* 2019 Orchestra of the Year Award – the first orchestra in Asia to receive this accolade.

Jaap van Zweden, SBS, one of today’s most sought-after conductors, has been the orchestra’s Music Director since the 2012/13 Season, a position he will hold until the end of the 2023/24 Season. Following his tenure as Music Director, he will hold the title of Conductor Laureate. He has also been Music Director of the New York Philharmonic since the 2018/19 Season. Yu Long has been Principal Guest Conductor since the 2015/16 Season. Lio Kuokman, JP, was appointed Resident Conductor in December 2020.

Under the dynamic leadership of Jaap van Zweden, the HK Phil has attained new heights of artistic excellence, receiving international critical acclaim. The orchestra successfully completed a four-year journey through Wagner’s *Ring Cycle*, performing and recording one opera from the cycle annually from 2015 to 2018. The concert performances were well received, and the live Naxos recordings were praised by critics, and garnered the *Gramophone* Orchestra of the Year Award 2019.

The HK Phil has toured extensively across Mainland China. The orchestra undertook a major tour in 2017 to Seoul, Osaka, Singapore, Melbourne and Sydney in celebration of the 20<sup>th</sup> anniversary of the establishment of the Hong Kong Special Administrative Region. In the 2023/24 Season, the orchestra will embark on global tours to more than 18 cities.

Conductors and soloists who have recently performed with the orchestra include Anja Bihlmaier, Stéphane Denève, Christoph Eschenbach, Paavo Järvi, Andrés Orozco-Estrada, Tarmo Peltokoski, Vasily Petrenko, Krzysztof Urbanski, Ning Feng, Boris Giltburg, Leonidas Kavakos, Olivier Latry and Akiko Suwanai. The HK Phil



PHOTO: Cheung Wai-lok

近年和港樂合作的指揮家和演奏家包括：畢美亞、丹尼夫、艾遜巴赫、巴孚·約菲、奧羅斯科-埃斯特拉達、佩多高斯基、佩特連科、奧班斯基、寧峰、基特寶、卡華高斯、拉特里、諏訪內晶子等。港樂積極推廣華裔作曲家的作品，除了委約新作，更灌錄了由作曲家譚盾和盛宗亮親自指揮作品的唱片，由拿索斯唱片發行。

港樂的教育及社區推廣計劃一向致力將音樂帶到學校、醫院、戶外等不同場所，每年讓數以萬計兒童和家庭受惠。2021年，港樂和香港演藝學院聯合宣布創辦「管弦樂精英訓練計劃」，由太古慈善信託基金「信望未來」計劃贊助，旨在為演藝學院音樂學院的畢業生提供專業培訓，促進他們在管弦樂領域的事業發展。

太古集團自2006年起成為港樂的首席贊助，也是本團歷來最大的企業贊助。太古集團透過支持港樂，積極推廣藝術活動，在藝術水平上精益求精，並推動本地的文化參與和發展，以鞏固香港的國際大都會美譽。

港樂獲香港政府慷慨資助，以及首席贊助太古集團、香港賽馬會慈善信託基金和其他支持者的長期贊助，成為全職樂團，每年定期舉行古典音樂會、流行音樂會及推出廣泛而全面的教育和社區計劃，並與香港芭蕾舞團、香港歌劇院、香港藝術節等團體合作。

港樂最初名為中英管弦樂團，後來於1957年改名為香港管弦樂團，並於1974年職業化。港樂是註冊慈善機構。

香港管弦樂團由香港特別行政區政府資助，亦為香港文化中心場地伙伴

香港管弦樂團首席贊助：太古集團

promotes the work of Hong Kong and Chinese composers through an active commissioning programme, and it has released recordings on the Naxos label featuring Tan Dun and Bright Sheng, each conducting their own compositions.

The HK Phil runs diverse education and community programmes in schools, hospitals and outdoor spaces, bringing music into the hearts of tens of thousands of children and families every year. Founded in 2021, “The Orchestra Academy Hong Kong”, funded by “TrustTomorrow” of The Swire Group Charitable Trust and co-directed with The Hong Kong Academy for Performing Arts (HKAPA), aims at enhancing professional training for graduates from HKAPA’s School of Music and facilitating their career development in the orchestral field.

The Swire Group has been the Principal Patron of the HK Phil since 2006. Through this sponsorship, which is the largest in the orchestra’s history, Swire endeavours to promote artistic excellence, foster access to classical music, stimulate cultural participation in Hong Kong, and enhance Hong Kong’s reputation as one of the great cities in the world.

Thanks to a significant subsidy from the Government of the HKSAR and long-term funding from Principal Patron Swire, the Hong Kong Jockey Club Charities Trust and other supporters, the HK Phil now boasts a full-time annual schedule of core classical repertoire and innovative popular programming, extensive education and community programmes, and collaborations with, amongst others, Hong Kong Ballet, Opera Hong Kong and the Hong Kong Arts Festival.

Originally called the Sino-British Orchestra, it was renamed the Hong Kong Philharmonic Orchestra in 1957 and became fully professional in 1974. The HK Phil is a registered charitable organisation.

The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region and is a Venue Partner of the Hong Kong Cultural Centre

Swire is the Principal Patron of the Hong Kong Philharmonic Orchestra

## 香港管弦樂團

# HONG KONG PHILHARMONIC ORCHESTRA

### 音樂總監

#### MUSIC DIRECTOR



梵志登

Jaap van Zweden, SBS

### 首席客席指揮

#### PRINCIPAL GUEST CONDUCTOR



余隆

Yu Long

### 駐團指揮

#### RESIDENT CONDUCTOR



廖國敏

Lio Kuokman, JP

### 第一小提琴

#### FIRST VIOLINS



王敬

樂團首席  
Jing Wang  
Concertmaster

梁建楓

樂團第一副首席  
Leung Kin-fung  
First Associate  
Concertmaster



許致雨

樂團第二副首席  
Anders Hui  
Second Associate  
Concertmaster

王亮

樂團第二副首席  
Wang Liang  
Second Associate  
Concertmaster

朱蓓

樂團第三副首席  
Bei de Gaulle  
Third Associate  
Concertmaster



艾瑾

Ai Jin

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李祈

Li Chi

李智勝

Li Zhisheng

劉芳希

Liu Fangxi

毛華

Mao Hua



梅麗芷

Rachael Mellado

張希

Zhang Xi

第二小提琴 SECOND VIOLINS



●趙滢娜  
Zhao Yingna



■余思傑  
Domas Juškys



▲梁文瑋  
Leslie Ryang Moonsun



方潔  
Fang Jie



何珈樑  
Gallant Ho Ka-leung



劉博軒  
Liu Boxuan



冒異國  
Mao Yiguo



華嘉蓮  
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沈庭嘉  
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章鈴木美矢香  
Miyaka Suzuki Wilson



田中知子  
Tomoko Tanaka



黃嘉怡  
Christine Wong



周騰飛  
Zhou Tengfei



賈舒晨\*\*  
Jia Shuchen\*\*

\* 樂師輪流於第一及第二聲部演出  
Players may rotate between the First and Second Violin sections.

中提琴 VIOLAS



●凌顯祐  
Andrew Ling



■李嘉黎  
Li Jiali



▲熊谷佳織  
Kaori Wilson



崔宏偉  
Cui Hongwei



付水淼  
Fu Shuimiao



洪依凡  
Ethan Heath



黎明  
Li Ming



林慕華  
Damara Lomdaridze



羅舜詩  
Alice Rosen



孫斌  
Sun Bin



張姝影  
Zhang Shuying

大提琴 CELLOS



●鮑力卓  
Richard Bamping



■方曉牧  
Fang Xiaomu



▲林穎  
Dora Lam



陳屹洲  
Chan Ngat-chau



陳怡君  
Chen Yi-chun



霍添  
Timothy Frank



關統安  
Anna Kwan Ton-an



李希冬  
Haedeun Lee



宋泰美  
Tae-mi Song



宋亞林  
Song Yalin

## 香港管弦樂團

# HONG KONG PHILHARMONIC ORCHESTRA

### 低音大提琴 DOUBLE BASSES



●林達僑  
George Lomdaridze



◆姜馨來  
Jiang Xinlai



張沛姮  
Chang Pei-heng



馮榕  
Feng Rong



費利亞  
Samuel Ferrer



林傑飛  
Jeffrey Lehmborg



鮑爾菲  
Philip Powell



范戴克  
Jonathan Van Dyke

### 長笛 FLUTES



●史德琳  
Megan Sterling



■盧卓歐  
Olivier Nowak



浦翱飛  
Josep Portella Orfila

### 雙簧管 OBOES



●韋爾遜  
Michael Wilson



■王譽博  
Wang Yu-po



金勞思  
Marrie Rose Kim

### 單簧管 CLARINETS



●史安祖  
Andrew Simon



■史家翰  
John Schertle



劉蔚  
Lau Wai

### 巴松管 BASSOONS



●莫班文  
Benjamin Moermond



■陳劭桐  
Toby Chan



◆李浩山  
Vance Lee

### 短笛 PICCOLO



◆施家蓮  
Linda Stuckey

### 英國管 COR ANGLAIS



◆關尚峰  
Kwan Sheung-fung

### 低音單簧管 BASS CLARINET



◆艾爾高  
Lorenzo losco

### 低音巴松管 CONTRABASSOON



◆崔祖斯  
Adam Treverton Jones



## 圓號 HORNS



● 江簡  
Lin Jiang



■ 柏如瑟  
Russell Bonifede



▲ 周智仲  
Chow Chi-chung



托多爾  
Todor Popstoyanov



李少霖  
Homer Lee



麥迪拿  
Jorge Medina

## 小號 TRUMPETS



● 巴力助  
Nitiphum  
Bamrungbanthum



■ 莫思卓  
Christopher Moyse



華達德  
Douglas Waterston



施樂百  
Robert Smith

## 長號 TROMBONES



● 韋雅樂  
Jarod Vermette



高基信  
Christian Goldsmith



湯奇雲  
Kevin Thompson



◆ 區雅隆  
Aaron Albert

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## 大號 TUBA



● 雷克斯  
Paul Luxenberg

## 豎琴 HARP



● 卡婷<sup>#</sup>  
Louise Grandjean<sup>#</sup>

## 「管弦樂精英訓練計劃」駐團學員

### THE ORCHESTRA ACADEMY HONG KONG (TOA) FELLOWS



雙簧管：溫譽祖  
Oboe: Julian Wan  
Leuk-jo



單簧管：方誠  
Clarinet: Fong Shing



小號：余朗政  
Trumpet: Bowie Yu  
Long-ching



長號：胡皓霆  
Trombone: Anson  
Woo Ho-ting

## 特約樂手

### FREELANCE PLAYERS

小提琴：李俊霖  
Violin: James Li Chun-lam

中提琴：楊善衡  
Viola: Andy Yeung

敲擊樂器：  
陳梓浩、鄭美君、鄭敏蔚  
Percussion: Samuel Chan,  
Emily Cheng & Eugene Kwong

豎琴：譚懷理  
Harp: Amy Tam

- 首席 Principal
- 聯合首席 Co-Principal
- ◆ 副首席 Associate Principal
- ▲ 助理首席 Assistant Principal

<sup>#</sup>短期合約  
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信託基金於1983年由以下機構贊助得以成立。

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The Tung Foundation

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#### 商藝匯萃

此計劃由「商藝匯萃」發起及組織。

汪穗中先生 捐贈

艾曼·謝曼明 (1907) 小提琴·由田中知子小姐使用

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洛治·希爾 (c.1800) 小提琴

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安素度·普基 (1910) 小提琴·由張希小姐使用

#### 香港管弦協會婦女會 捐贈

##### 所捐贈之罕有樂器

- 安域高·洛卡 (1902) 小提琴·由程立先生使用
- 桑·巴蒂斯·維爾翁 (1866) 小提琴·由樂團第三副首席朱蓓小姐使用
- 約瑟·加里亞奴 (1788) 小提琴·由樂團第二副首席王亮先生使用
- 卡洛·安東尼奧·狄斯多尼 (1736) 小提琴·由樂團聯合首席第二小提琴余思傑先生使用

##### 為支持「提升樂團樂器素質計劃」而捐贈之其他樂器

- 德國轉閥式小號兩支
- 華格納大號乙套
- 翼號乙支

為支持港樂首演《指環》四部曲，  
以下人士借出一套四支華格納大號

- Mr Pascal Raffy
- Paul and Leta Lau
- Ms Wincey Lam, Mr Raymond Wong,  
Mrs Rebecca Whitehead, Ms Angela Yau,  
Mrs Catherine Wong
- 應琦泓先生

#### 無名氏慷慨借出

G. B. 瓜達尼尼 (1757) 「Ex-Brodsky」小提琴，  
由樂團首席王敬先生使用

#### 胡百全律師事務所安排借出

李卡多·安東尼亞齊 (1910) 小提琴，  
由樂團第一副首席梁建楓先生使用

#### Paganini Project

This project is initiated and organised by  
Business for Art Foundation.

Donated by Mr Patrick Wang

Emile Germain (1907) Violin, played by Ms Tomoko Tanaka

Donated by Mr Lowell Chang

Lockey Hill (c.1800) Violin

Donated by Mr Po Chung

Dawne Haddad (1991) Violoncello

Loaned by Mr Laurence Scofield

Ansaldo Poggi (1910) Violin, played by Ms Zhang Xi

#### Donated by The Ladies Committee of the Hong Kong Philharmonic Society

##### Rare instruments donated

- Enrico Rocca (1902) Violin, played by Mr Cheng Li
- Jean-Baptiste Vuillaume (1866) Violin, played by  
Mrs Bei de Gaulle, Third Associate Concertmaster
- Joseph Gagliano (1788) Violin, played by  
Mr Wang Liang, Second Associate Concertmaster
- Carlo Antonio Testore (1736) Violin, played by  
Mr Domas Juškys, Co-Principal Second Violin

##### Other instruments donated in support of the “Instrument Upgrade and Enhancement Project”

- Two German Rotary Trumpets
- A set of Wagner Tubas
- A Flugelhorn

A set of Wagner Tubas is loaned by these sponsors in  
support of the HK Phil premiere of the *Ring Cycle*

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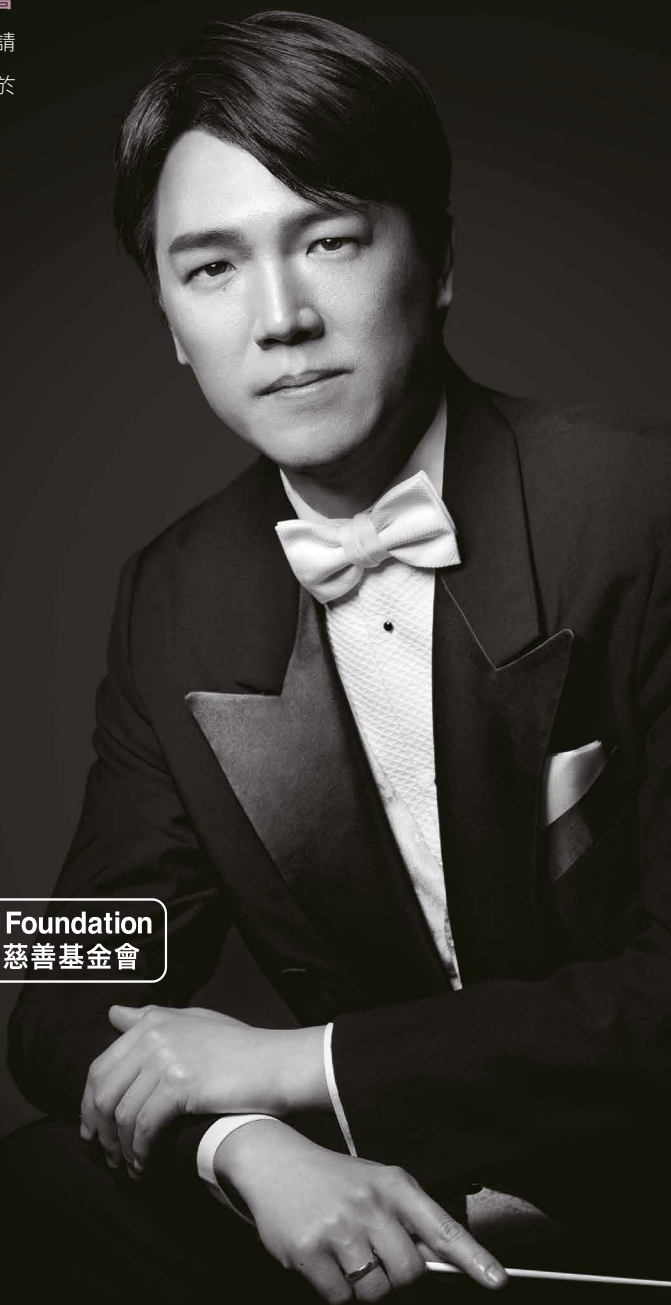
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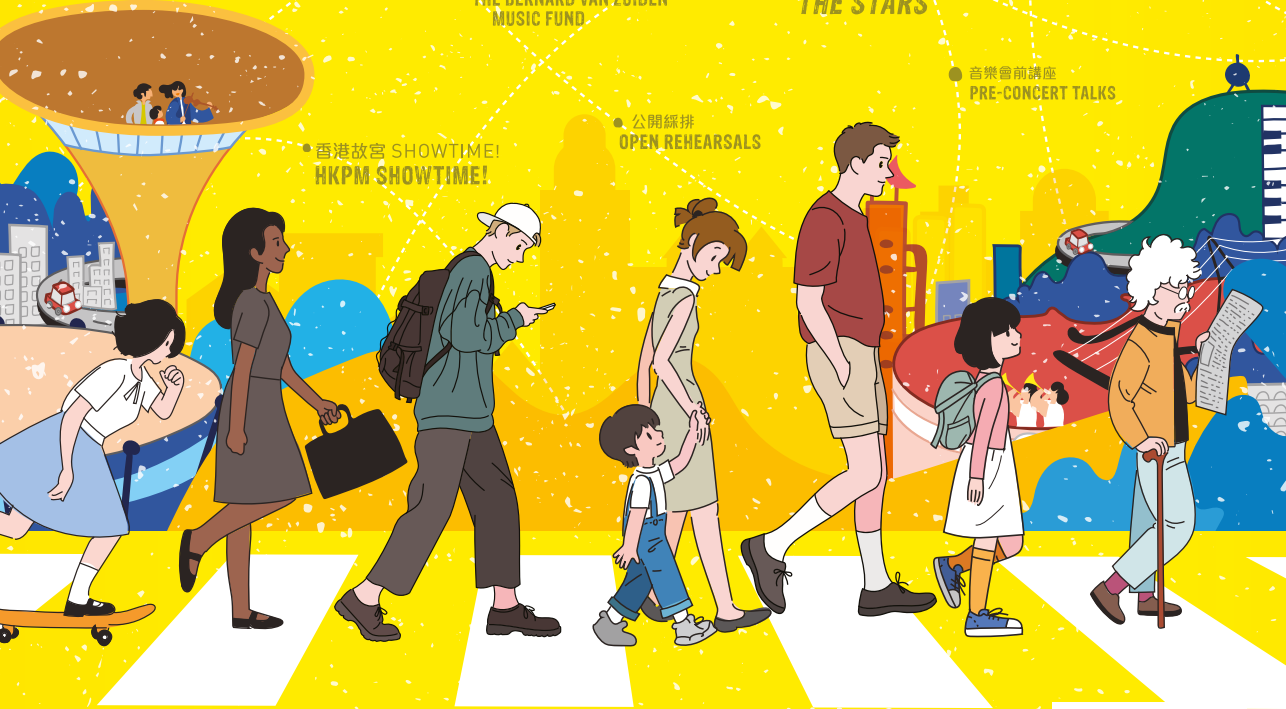
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梁仁模 小提琴  
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*Capriccio espagnol*  
Violin Concerto in D  
Symphony no. 9,  
*From the New World*  
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梁仁模的西貝遼士

25  
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小提琴協奏曲  
第九交響曲，「自新世界」  
*Capriccio espagnol*  
Violin Concerto  
Symphony no. 9, *From the New World*

岡扎雷茲-蒙哈斯，指揮  
梁仁模，小提琴

Roberto González-Monjas,  
conductor  
Inmo Yang, violin

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Yo-Yo Ma, cello

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Nobuyuki Tsujii, piano

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